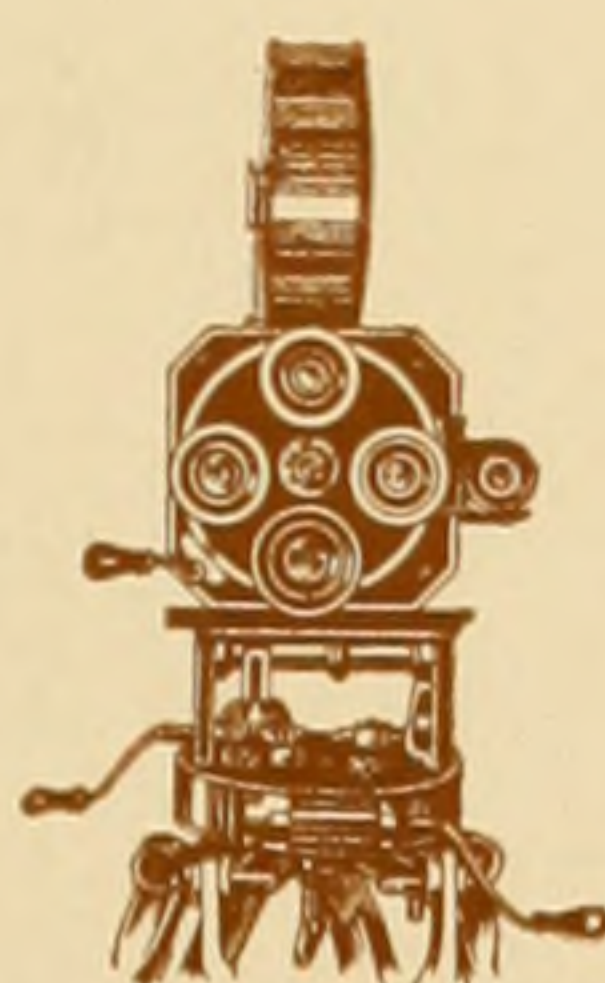


American Cinematographer

Published by the American Society of Cinematographers, Inc.



This Month

Slow Motion As Educational Power

By Fred Niblo

Composition and Prize "Stills"

Urge Need For Good Publicity "Stills"

PUBLISHED IN HOLLYWOOD CALIFORNIA

*There has NEVER been any QUESTION
but that TRUE FRIENDSHIP in BUSINESS
LASTS
ONLY*

when SERVICE and QUALITY are GIVEN

*There has NEVER been any QUESTION
as to PREFERENCE after*

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American Cinematographer

The Voice of the Motion Picture Cameramen of America; the men who make the pictures

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Slow Motion As Educational Power

Noted director sees slow motion cinematography as great instruction factor

By Fred Niblo

M. P. D. A. President recognizes motion pictures as education's ally

Slow motion photography presents to me the most interesting as well as the most scientific cinema discovery since the very beginning of picture making. The scope it covers is wide beyond conception; its educational value is unlimited and I firmly believe it will prove in a short time to be the greatest and most effective method of teaching. The possibilities of the various ways in which it may be further developed, are overwhelming.

Educational Power

Each year the screen comes to mean more in an educational way. It is a natural guide, for it has been proven conclusively that the eye carries a more definite impression than the ear. We may hear a thing and forget it. But rarely do we see an object and not have it make a deep stamp upon our subconscious as well as our conscious minds.

Scope of Slow Motion

As an illustration of the great scope of slow motion photography take for example, a hospital clinic. During the performance of an operation the students in the back of the auditorium, those sitting in the balconies and galleries are able to hear the lecture accompanying the operation. By slow motion pictures even a more vivid impression of what is taking place may be given, than the naked eye could possibly discern, for slow motion photography shows the act at such a rate of speed that not even the fraction of a move is missed.

Think of what it would mean to a group of medical students to be able to go into a projection room and there see an operation performed in the most minute detail, to be able to view that operation again and again, until they became letter perfect in their



Fred Niblo

special line of surgical work. The surety of that camera picture would mean more to them than all the lectures they might listen to during a lifetime.

In the School

A child's school lessons might be made most attractive to him by teaching with slow motion pictures. Getting him interested and then by repetition he could acquire that which might be difficult for him to learn otherwise.

In World of Sport

Slow motion photography could actually teach one the intricacies of any sport in the world. It would mean much to a tennis devotee to watch a tennis champion

Niblo, master director of the drama, emphasizes great field which slow motion cinematography can serve in instructing students of surgery, medicine and general science—also has place in elementary studies.

in action from the screen—the handling of the racquet—the stroking of the ball—the constant watching with the eye would make one more accurate when going upon the court. The same is true of golf; of baseball; of swimming.

Personally, I never grow tired of watching slow motion pictures. Whatever they reveal carries a lesson, one which is taken with one upon leaving the theater. They make a deep impression and a lasting one. Of all the cinematic discoveries since the beginning of picture making they hold, I believe, a bigger future, a more definite place and something which seems destined to go on down through the ages.

Remember!

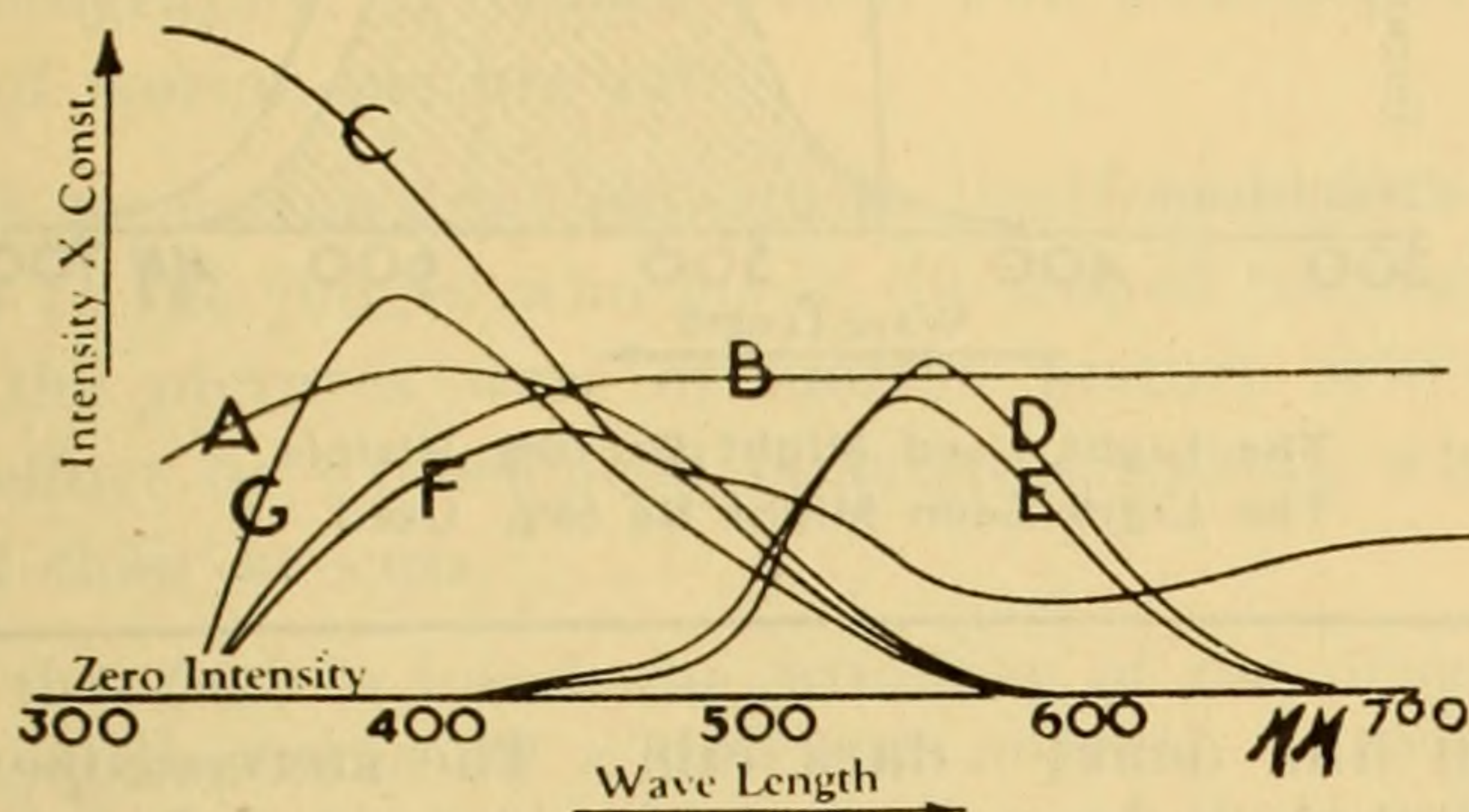
*Temporary A. S. C.
headquarters, until
completion of new
Guaranty Building,
are located at*

**1103 No. El Centro
HOLLYWOOD**

Cine Light

By Douglas E. Brown

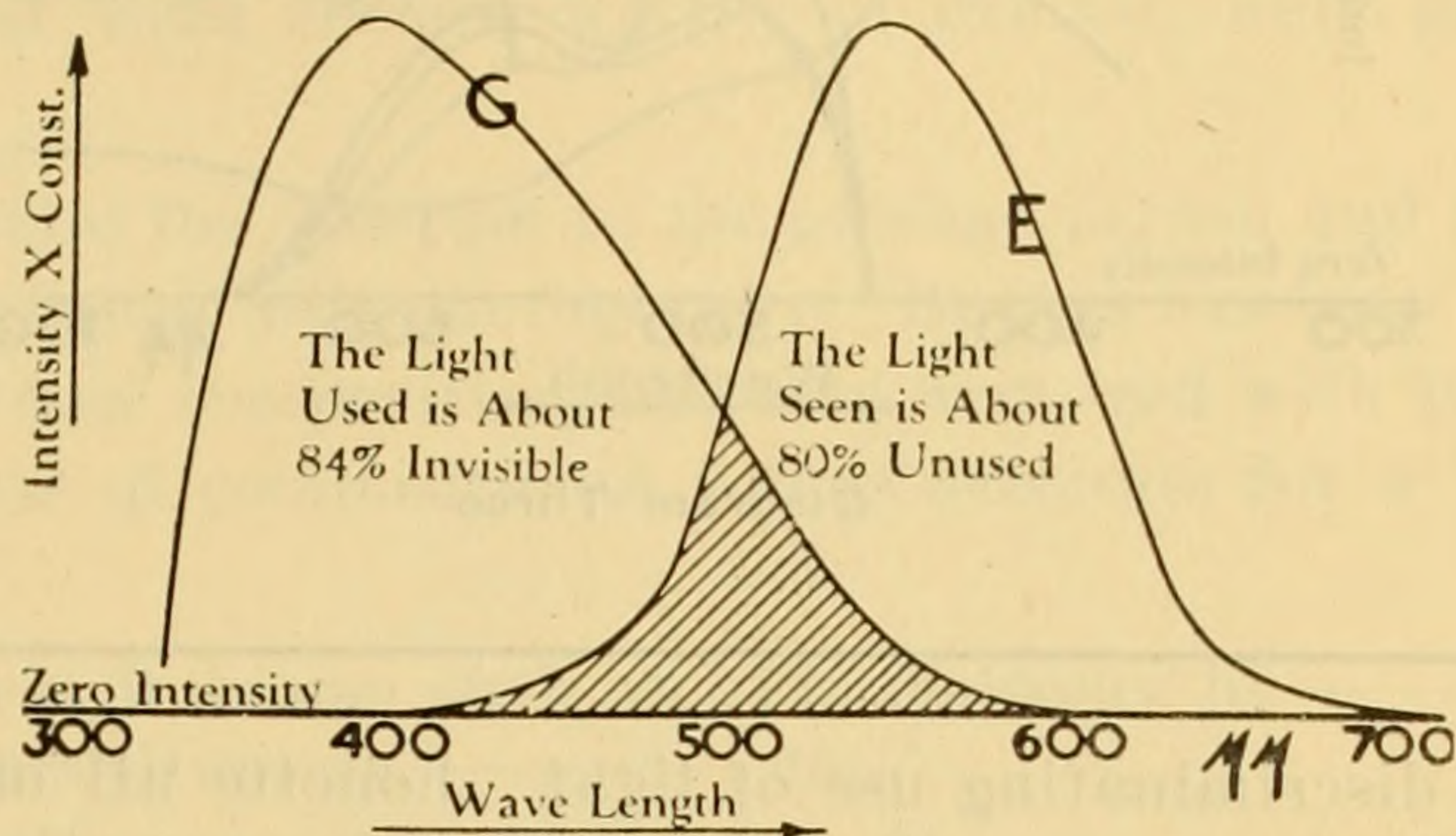
From Transactions,
Society of Motion
Picture Engineers



SPECTRAL DISTRIBUTION CURVES

Diagram One

- A. Photographic Negative Material.
- B. Transmission of Glass.
- C. Relative Energy of Source.
- D. Visibility Curve
- E. Visible Brightness.
- F. Sensitivity Curve of Camera.
- G. Photic Reflection



SPECTRAL DISTRIBUTION CURVES

Diagram Two

- E. Boundary of the area derived in Diagram One, which describes the state of maximum brightness for a unit of surface reflecting a unit quantity of energy, drawn to the same scale as
- G. Boundary of the area which under the given conditions, describes the state of maximum photic reflection for a unit of surface reflecting a unit quantity of energy.

The cameraman in the studio runs two machines. The lights bombard surfaces with radiant energy. The camera records the time-space-intensity distribution of a selected portion of the energy these surfaces reflect. No cameraman can have more delicate control over this double mechanism than the delicacy of his control of the lights. So, unless the light machine is a trifle better than the camera, the studio is going to feel that light is no better than a necessary evil.

The cameraman still clings to the crank, his ancient sign of power, but he is become of value to the art in direct proportion to his mastery of light. The light machine will be controlled at the camera by the cameraman. More than one light source will, except in special cases, be required, but the number of sources used during the photography of any scene will not depend on the total photic flux demanded by the sensitivity of the emulsion, but on the direction, distribution and quality of light wanted. Single light sources, each powerful enough to light a large set unaided, will be available, but these lights must be built for the studio.

Navy Searchlight

Years ago on the coast some one tried to use a big searchlight, bought from the navy. The base was so heavy that it took twelve men to move it around on the lot, and when this monster had been placed, like the parabolic mirror which Archimedes used against the Roman fleet, it began to burn up the scenery.

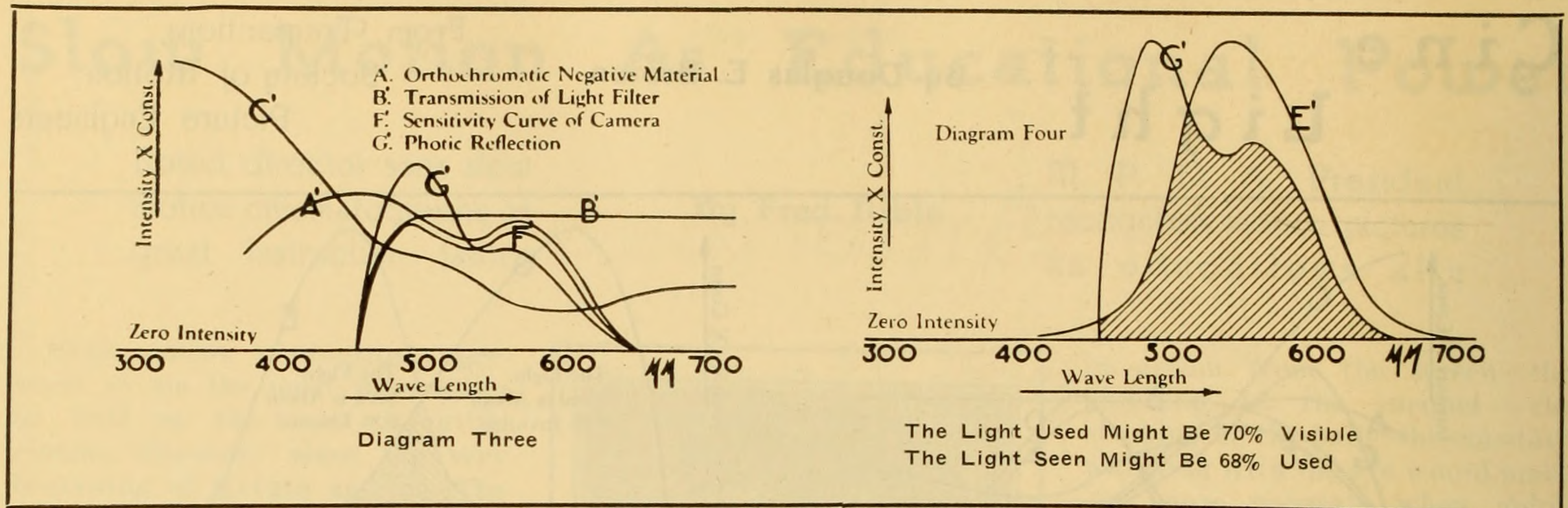
What sort of control will the cameraman want to exercise over such powerful lights? He will place the sources. He will smoothly govern the radiant flux they play on the set and on the action from zero to any desired intensity. He may desire to govern quality: to diffuse any proportion of the hard light over an area of any size by putting in front of it a translucent screen or reflector, which becomes in effect a new source, of relatively low brightness. By varying all of these factors separately and together before he starts the camera, the artist will produce in light and shade a background for the action, emphasizing its dominant mood. While the scene is being shot it will occasionally be desirable to heighten its emotional ap-

peal by a progressive increase in the hardness of the illumination upon the actors. A changing light on the scene may frequently be valuable, for example: Appia's famous effect in the third act of *Die Walkure*. The storm rises and clouds roll in toward the cliff where the action speeds up to a crescendo of excitement as thunderheads darken and overwhelm it. This sort of counterpoint, shown on a projection screen, would be cinematic.

Mobile Light

Mobile light in the studio will facilitate the composition of the most simple picture, and will place at the director's disposal the visible dimensions of time-space-intensity and time-space-quality.

As long ago as 1916, Cecil B. DeMille "came to the conclusion that light effects as applied to modern pictures have the definite characteristics of music: that artistic lighting in the motion picture assumes precisely the same value in the photodrama that music assumes in the spoken drama." I have found," says DeMille, "that emphasizing or softening certain dramatic points in the motion picture can be realized



by the discriminating use of light effects."

Three Regions

The quality of the illumination from one source upon any real object, intensity being constant, is a function of the solid angle subtended at the object by the light source. A source of high photic intensity as distant from the object as studio conditions permit, may be assumed to throw nothing but hard light on the surfaces it directly illuminates. Completely soft lighting would be realized at the center of a glowing dome, in which each small portion of interior surface area behaved like a source of relatively low photic intensity. Glossy surfaces under a single hard light will reflect the sources specularly and may cause halation in the negative. Shadow edges will be sharp, and surfaces in shadow will not photograph. All curved illuminated surfaces will show three distinct regions of photic brightness:

1. A relatively narrow region of high light, or semi-specular reflection.
2. A broader region of nearly even brightness, due to reflection perfectly diffused.
3. A relatively narrow zone between the diffusely reflecting area and shadowed surface, across which the photic brightness drops steeply to zero.

On rough surfaces there will be a less sharp demarcation between these regions. Other things being equal, the photic brightness of a surface is reduced proportionally to its selective absorption of those wave lengths to which the emulsion is sensitive. Under completely soft light the camera will sil-

houette all objects in film densities proportionally to their reflection factors.

Shadow and Depth

Such a picture, thrown on a projection screen, does not register to the cameraman a subjective scene identical with that which the real scene registered while he was taking. The picture is flat, the relative brightness of large surfaces have been altered and in some cases confusingly reversed, which has made the composition less pleasing, there is no color. Conceivably the cameraman might school himself to make allowance for all these varying factors, and by the arrangement of surfaces, which should be to him merely symbols of projection screen brightness, compose a motion picture which should have throughout perfect unity of pictorial appearance. However, flat pictures of this sort are by custom restricted to the cartoon and mechanigraph. A technique of composition infinitely more flexible is made possibly by using hard light. Curved surfaces may appear to stand out in sculptural relief. Shadow enters into the composition as mass. The picture may be given apparent depth, by lighting the background more intensely than the foreground, a familiar trick of Gustave Dore, who seems to have imagined cinematic lighting in the days of the zoetrope. In one of his engravings for the *Divina Commedia* (Purgatory, Canto III, lines 56-59) Dante and Virgil, in shadow, facing directly away from the camera, gaze up at a brightly lit procession which moves in the background and above them, along the edge of a

dark cliff. The stereoscope effect is striking. Any lighting technique, however, is superimposed upon the photic reflection factor effect.

Imagination Vital

The cameraman is forced to compose in intensities which he imagines, for he cannot see them. The camera, loaded with sensitive orthochromatic film, and provided with a suitable ray filter, would record only visible brightness intensities. The confusing concept of actinic invisible light, involved in the use of the usual cine film, requires that the cameraman shall bear in mind an elaborate double scale of pigments, because no fixed relation exists between pigment brightness in the visible spectrum, and in the ultra violet. On the other hand, a sufficient photic flux of filtered light could only be provided by light sources of high candle power. The extra current cost of such apparatus may be regarded as unimportant, but its great weight might make it clumsy. Moreover, film laboratories are not equipped conveniently to handle orthochromatic film. So in any commercial studio the energy entering the camera cannot yet be limited to visible light.

Put Actors At Ease

A similar theoretical ideal would be the composition of sets and costume in colors which the camera was equipped to record. If actors were puppets, most excellent designs in black, white and tones of gray might be arranged with the studio. But the actor is not a puppet, and demands the

Composition and Prize Stills

Mere clicking of
camera is not sole
factor in superior stills

A singular situation has recently come to light in connection with the award of prizes in exhibits of still photography. Pictures which won awards, or at least were deemed worthy of exhibit, were photographs of motion picture sets.

This seems innocent enough in itself and gives no ground for question to the average person and probably not to the judges who made the award for the excellency of still photography. But, as has been mentioned, the pictures were of motion picture sets—sets whose composition had been arranged with painstaking effort by experienced cinematographers whose sense of compositional values accounts for a large part of their success.

With this fact in mind, the situation of the prize-winning stills takes on a different aspect. It was a conceded fact that the composition of their subjects were important factors in their superiority but all of the acknowledgment for their distinctiveness went to the photographer who came into the studio and photographed a set which had been made beautiful in composition by the cinematographer through hours of thought and effort preceded by years of experience gained in such matters by initiative and study on the part of the cinematographer.

Composition Basic

Of course the pictures were not made less beautiful because of the fact that one man arranged the composition and another took the "still." But it so happens that not a word was breathed of the cinematographers' participation in the creation of the composition which made the prize-winning photographs possible. Grant the photographer who made the stills a wealth of photographic experience, yet the fact that the cinematographer was responsible for the composition should considerably alter the direction into which the awards were given.

Nature's Part

One might say that when the cinematographer or the photographer makes a beautiful study of subject of nature, one does not rush to physically credit "nature" for its part in the triumph but rest matters by accrediting the person (if anyone at all) whom one believes responsible for the photography. But we do credit nature for its part, which is indirectly proved by the fact that we travel hundreds of miles to see natural wonders.

Solution

Yes, the matter of one person, able photographer though he is, winning awards for photographs whose supremacy in composition is due to another, surely is a different matter. There is no solution thereto

unless it is one such as "Photography by ————; Composition by ————; etc."

No Cause for Pleasure

As a rule, still photographers of recognized firms are welcomed to the studio by screen celebrities. If a star appears in a photograph which as the result of the photographer's artistry is likely to be widely exhibited, surely no harm can result to the star. Also, the cinematographer invariably regards such a photographer with unjealous eyes, and is even ready to assist him in the placing of studio lights with which the still man may be unfamiliar. But when the laurels for such co-operation go entirely to the photographer, the cinematographer surely has no cause to be pleased.

Taken in the whole, the aforementioned situation is indicative of the still prevailing popular misconception as to the duties of the cinematographer, who, as the majority still believe, merely turns the crank.

But the many things that he must do before, and even after, he ever turns the crank!

Composition Vital

And the art of composition enters prominently among his duties before he ever touches the crank. What good will be the turning of the crank if it does not turn on a subject that will give a meritable appearance on the screen? What if the value of composition is entirely ignored? What if haphazard decoration of the set is tolerated? What if the furniture and embellishments are placed with no regard to the physical attributes of the star or the action of which the star is the center?

What if the lights are allowed to strike on any part of the set? What if the unimportant is accentuated and the important subdued? What if the improper colors are used for the scenery, or for the players' apparel? What if the players are using improper makeup?

What, in short, would happen if the cinematographer were not a master of composition?

**NEW A. S. C.
QUARTERS**



**1103 N. EL CENTRO
HOLLYWOOD**



Beautiful Monte Carlo forms a far-reaching background in a scene taken by Rene Guissart, A. S. C. Left to right: Clyde Brook, an English actor; Betty Blythe; T. Hays Hunter, director; Rene Guissart, A. S. C., at camera, and Gerald Duffy, scenarist.

Guissart Returns From Monte Carlo

Rene Guissart, A. S. C., is back in Hollywood once more after a working sojourn in Monte Carlo and France since last October, during which time he served as chief cinematographer for J. Parker Read's production of Rex Beach's "The Recoil," directed by T. Hayes Hunter, with Betty Blythe, Mahlon Hamilton, Clyde Brook and other celebrities in the cast.

At the time Guissart left Hollywood last fall to take charge of his department with the Read company he had been in Southern California a bare week following his return from England, where he had maintained his headquarters for the past several years during which period he filmed numerous of the outstanding productions in Great Britain and on the continent.

Reluctant to Go

Guissart was loath to leave Hollywood, from which he had been absent for so long, and, in fact, several times refused to be moved by the attractive offers which the Read organization proffered him. He had intended remaining in his favorite Southern California, which to him was a welcome haven after several years on the other side of the Atlantic. But the offers to go to Monte Carlo were steadily made more attractive until at last the A. S. C. member capitulated, with the understanding that he was to return to Hollywood immediately on the finish of the production. He was accompanied by Mrs. Guissart on the trip.

A. S. C. member back
in Hollywood for second
time since last fall

For the first time in film history, it is believed, the interior of the famous Casino at Monte Carlo was filmed by an American company. It had been shot previously by French companies, but none of these were able to cope successfully with the problem of properly illuminating the intricate interiors with artificial lights.

American Lighting

This problem, however, held no terrors for Guissart, who brought American cinematographic and lighting methods to work, with the result that the Casino interiors are as perfectly photographed as if they had been reproduced in a motion picture studio with every advantage of artificial lighting at hand.

Original Interiors

Guissart filmed the original interiors as well as the natural exteriors throughout the picture. Only one set was built for the entire picture, and this was a table constructed in the form of a jeweled broach around which the 12 most beautiful women of Europe were supposed to feast. J. Parker Read was faced with a difficulty in obtaining these ladies in France, but the matter was made simple enough through the good offices of Henri Letellier, who assembled the dozen beauties through a nationwide selective contest in his Paris Journal.

On his return Guissart brought with him two Belgian police dogs and two Belgian shepherds, the latter of which are said to represent a strain never before seen in this country.

Urge Need for Good Publicity Stills

Effectiveness in publicity
stills does not end with
pictorial beauty



Newspaper practices, and
engraving limitations
must be considered

In an article which appeared recently in the Los Angeles Examiner, Florence Lawrence, drama and music editor of that publication, pointed out a condition which, it may be safely said, is affecting not only her journal but is felt wherever scenes from motion pictures are reproduced in newspapers.

The condition, in short, is the inadaptability of "stills" from motion pictures for newspaper reproduction.

Mrs. Lawrence, in summing up the situation, concludes that the responsibility devolves upon the cinematographer to turn out stills which are not the despair of the newspaper office and its engraving plant. Perhaps so, if it is definitely within the power of the cinematographer to make the stills on his production.

Responsibility Uncertain

But investigation will show that it is a very difficult matter, in the average studio, to ascertain where the responsibility for still making lies. With some organizations, the cinematographer himself shoots the stills. With such companies, the blame for poor stills should be his provided he is able to control the conditions under which they are shot. With other outfits, a special still photographer is a member of the staff, while with other organizations the still man is retained by the picture. It is therefore comparatively difficult to ascribe the laxness in still making to any one particular class of motion picture workers.

Beauty Often Impractical

Without doubt, however, Mrs. Lawrence may well consider the matter of still photography, today, generally speaking, a practical failure. This is not to say that the cinematographer or the still photographer does not understand his photography; far from it—many stills which have no practical value are in themselves things of beauty and must be admired as photographs.

Engraving Limitations

But the limitations of engraving and lithographic processes and of newspaper practices do not always render it expedient to concentrate on pictorial beauty when pictures are to be used for publicity and exploitation purposes. And what, after all, are stills made for, except for publicity and exploitation purposes?

Stills which the photographer or the cinematographer shoots of the various scenes may be said to have three general uses: First, for newspaper reproduction; second, for lithographic reproduction, and third, for lobby card displays.

The two latter divisions are subject, practically,

to fewer limitations than the first division. Stills that are not adapted for newspaper or lithographic reproduction may show to advantage in a lobby display, and those which are not within the confines of newspaper use may prove adaptable for lithographs or lobbies.

Outlet of Each Still Important

Whoever has charge of the still making in any particular company should make it a part of his duties to have intelligent attention paid to the use to which each still is to be put before any such still is made. A still isn't just a still—or shouldn't be. Each should be a definite unit toward furthering the interests of the production to which it relates. It should be a force of attraction—a force that will tend to draw people, after they have examined a reproduction of the still, to the theatre at which the picture, a scene of which the still represents, is showing.

"Rush Act" Ruinous

Stills don't become units of attraction, however, when the still photographer is rustled on the set at the last moment and made to pick around, photographically, in the scene's "leavings." It should be made just as possible for him to shoot a carefully planned and well arranged still as it is provided for to allow the director to direct a carefully planned and well arranged scene. If the director is shortsighted enough not to be interested sufficiently to give thought to the shooting of stills, then he should be at least patient enough not to rush prematurely on to the next scene or to excuse his players from the set before the still photographer has had a chance to make a still that is something more than just a photograph. The same applies to stars and other members of the cast.

Stills Are Lasting Records

Still-time should not be impatiently fretted through as a necessary evil—it is one of the best extrinsic opportunities for the player to "put" himself "over" with the public. The audience can look at the actor in moving pictures only while the audience is within the theatre. Each scene is screened and then is lost from sight. But the still photograph, as reproduced in newspaper or magazine, makes it possible for the likeness of the player to be gazed upon as long as the gazer chooses to gaze. What happens, then, if the still, through its reproduction, casts off a slipshod effect to the person who views it?

To return to our first general division for the out-

(Continued on Page 16)

The Editor's Corner

—conducted by Foster Goss

"The American Society of Cinematographers as representative of cinematographers, or cameramen, do hereby request of you at this time that proper action be taken to repeal the excise tax of ten per cent which is paid by every purchaser of a motion picture camera. The motion picture camera can no longer be regarded as merely a piece of mechanism through which to produce amusement. It has earned its place in the industrial world as well as in the educational world thorough investigation will show. Moreover, we believe that it is a truth that by far the majority of the motion picture cameras in use in the United States are not being employed in amusement sources, but have a general industrial news and educational usage. To tax the news cinematographer for his camera is much the same as taxing the newspaper reporter for his typewriter, the carpenter for his saw, or the mason for his trowel. When the cinematographer's camera is taxed his direct means of making a living is taxed. The total revenue obtained by the Government from this source does not exceed ten thousand dollars per year and is not commensurate with the burden it imposes on the cameraman. It is our sincere hope that this plea will not go unheeded."

□ □ □

The foregoing was sent by the American Society of Cinematographers in a telegram to the Ways and Means Committee, House of Representatives, Washington, and signalizes the protest of the cinematographer against the continuance of a tax which, as is pointed out, amounts to a levy on the very tool or instrument by means of which he makes his livelihood.

□ □ □

Copies of the telegram, accompanied by explanatory letters of a similar nature, were sent by the Society to Senator Hiram Johnson, Senator Samuel Shortridge, Representative John D. Fredericks and Representative Walter Lineberger, all members of Congress from California.

□ □ □

The matter, however, is one that is not confined in effect to California, even though that state is generally regarded as the center of film production. The situation is national and affects every prospective owner of a motion picture camera as well as every cinematographer who will buy a new camera. Therefore the action of the American Society of Cinematographers should not stand by itself, but should be supplemented by similar appeals from individual cinematographers throughout the country to members of Congress from their State.

□ □ □

If the tax was originally imposed for the purpose of levying on a form of amusement, then it must be admitted, as the A. S. C. telegram suggests,

that it has been more or less misdirected, since probably the majority of cameras in use today are being used in non-dramatic fields. Moreover, if taxation of amusement was responsible for the camera tax it would seem that the purpose would have been served in the tax on theaters which show the pictures made with the taxed camera; and, further, if it was the aim to tax the cinematographer's livelihood then the income tax on his salary should have taken care of this without going to the extremity of collecting on his camera.

□ □ □

Without discrediting the instructional values of the radio, one motion picture camera owner, in a telegram to Senator Johnson, puts the matter nicely when he says: "Why must I pay ten per cent tax on my motion picture camera that I use to make my living when all radio equipment is tax free and is used for amusement only?"

□ □ □

It is well taken that the burden imposed on the cinematographer is not commensurate with the return to the government of this entire form of taxation which, it is stated, does not exceed ten thousand dollars per year. This brings us to the point where it might be said that if credence may be placed in the assertion that the "class which can make the most noise" is the body of people which stands the best chance of having repealed a tax which particularly affects them, then there would be scant possibility of the tax on cameras being taken off inasmuch as a letter from every camera owner in the country would not make a total that would "flood" the deliberations of the Ways and Means Committee. At the same time, however, those interested will owe it to themselves to forward their opinions to their Congressmen and the Ways and Means Committee even if, in the last analysis, proper action may be said to rest with the fairness of the committee's sense of proportions in whatever recommendations it may make.

□ □ □

And when the cinematographer urges the repeal of the tax on cameras he also means the repeal of the tax on lenses, which are inseparable parts to his camera.

Of Interest To Theatre Managers

Herewith is reprinted a letter which, written by an A. S. C. member to the managing director of one of the nation's foremost theatres, deals with a matter which is of great concern to those who are interested in the art of cinematography.

This matter—cutting cinematographers credit titles—is one which has claimed the attention of the American Cinematographer previously from time to time. Happily, as Mr. Van Buren points out, the majority of the important theatres in New York do not eliminate the cinematographer's credit titles from the prints they exhibit.

But because these theatres are progressive enough not to arbitrarily ignore the importance of the calling of the cinematographer does not lessen the injustice worked against the camera artists whose names are cut from the film on the occasion of vital New York runs in another theatre. To a great degree, theatres such as the outstanding houses in New York set the pace for exhibitors throughout the country. Of these theatres—whose directing heads are naturally supposed to know more than other exhibitors concerning the factors which go to make up film production—if these theatres still have among their number some which persist in not recognizing the cinematographer, then what can be expected from those exhibitors who are far removed from production in other cities?

The progressive producer has long since indicated his appreciation of the master camera artist by including his name among those which are given screen credit. It is to be hoped that the absence of cinematographers' names from the Strand screen, in pictures wherein such camera artists are credited is not the result of arbitrary and retrogressive action, but has been caused by some unusual situation of some sort that may at once be corrected.

No doubt the managing director of the Strand, although he did not have the opportunity of answering Mr. Van Buren's letter at the time the A. S. C. member forwarded the copy which is herein re-printed from New York, has had some good reason for withholding screen credit for the cinematographer, but it is to be hoped that this reason has been a transitory one and since passed.

In his letter, Mr. Van Buren speaks with the sincerity of a man who cannot but feel disappointment in seeing fellow cinematographers deprived of that which means so much to them. The letter follows:

Mr. Joseph R. Plunkett,

Strand Theatre,

New York City.

Dear Sir:

Having been a patron of the Strand since the first week of its opening several years ago when it opened with Selig's "The Spoilers" I am writing you a little letter in the form of a complaint, and which I think is a just one.

I have noticed for quite some time that you have been *cutting THE CAMERAMAN'S NAME FROM ALL OF YOUR PRODUCTIONS*. Do you really think you are treating us fair in this matter? Being a cameraman myself prompted this letter, and I trust you will take same in the spirit in

which it is written.

Wonder if such men as yourself have ever given a thought to the man behind the camera, have you ever stopped to think of the number of years that it takes to get to that position back of the camera, and after all is said and done that there is considerably more than just being able to turn a crank at so many turns per second?

For a number of years back in the old one and two reelers time, we were denied screen credit, but finally we were granted the privilege of that little line, "PHOTOGRAPHED BY;" not only did this act as an incentive to better photography all around but it meant considerable to the man behind the camera.

You certainly must realize that screen credit to a cameraman means more to him than merely the thought that he is getting credit for his work.

The little clipping which I enclose and which was cut from today's N. Y. World, bears the caption, "DIRECTION OF JOSEPH PLUNKETT," also all programs of the Strand Theatre bear a similar inscription. You would not think of cutting your own name from the Strand advertisements; why treat us in the way you would not think of treating yourself?

Certainly, Mr. Plunkett, the few seconds that it takes to flash the name of the cameraman on the screen is not going to lengthen your program to a point where it is harmful, these titles as a rule do not exceed more than 10 feet at the most, which if you give six presentations a day, means seven minutes per week. Don't you think that you are treating us a little unfair in this matter?

A director may be considered the Czar of the motion picture studio. He can rehearse his scene, and then photograph it, and he can photograph it again, and once more, in fact, he can take it as many times as he desires, and then retire to the projection room the next day and run all of these "takes." If after seeing them on the screen he does not like them, he can re-take them again until he is satisfied, and that's that. Nothing is said or nothing is thought of it.

But hereby hangs a tale, let there be a re-take through some fault of the cameraman, viz.—bad focusing, bad lighting, under-exposure, static, under-speeding. What happens nine times out of ten—you looking for another job. Some time Mr. Plunkett, just give a little thought to the responsibilities that are carried by the man back of the camera in order that the production eventually may be projected on the screen of the Strand and other theatres throughout the country.

Coming to facts of the matter it takes co-operation all around to turn out a finished production, but with all the co-operation possible, if THE CAMERAMAN'S EXPOSURE IS WRONG no one in the whole industry can put it there, so on behalf of all cameramen of the U. S. don't destroy the credit, that the producer gives us, by cutting our names from the productions that are shown at the Strand Theatre.

The Capitol Theatre, the Rivoli, the Rialto and the Cameo all give us this courtesy, surely the Strand can do the same. It's a small matter and costs you nothing, and you must certainly realize that of all the cities in the United States, the name of the photographer is of most value when it is flashed on the screen in New York and Los Angeles and Hollywood, where pictures are made.

I hope, Mr. Plunkett, you can see your way clear to grant us this little courtesy, and that you will see it from the angle of the cameraman.

Trusting I have not bored you, I beg to remain,

Sincerely yours,

(Signed) NED VAN BUREN.

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Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification “Eastman” “Kodak.”

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

*Fred and Floyd Jackman**In New Achievement*

Commendation for the pictorial and cinematographic abilities of two A. S. C. members is extended by the "Pre-View," a magazine issued as a regular part of the Los Angeles Times, in a review of "King of Wild Horses" which was directed by Fred Jackman, A. S. C., and photographed by Floyd Jackman, A. S. C., for Hal Roach release through Pathe.

The "Pre-View" review reads in part as follows:

"Rex is a magnificent black stallion, and a short time ago was really the undefeated leader of a band of wild horses in the mountainous hinterland. And there he is shown on the screen, the wild and wily ruler of an immense and picturesque range country. He fights to retain his supremacy, too, and leads his herd in triumph after beating off an invading white rival.

"How those range scenes were taken I do not know. Nor do I know the time, patience and footage of film expended before the present compelling sequences were obtained, but the total of each must have been very great. . . .

"The part which the horse plays in foiling the villain and in bringing together the cowboy lover and the ranch owner's daughter is well contrived. Mr. Jackman, who directed the film, also made the adaptation from one of Mr. Roach's own stories, and he made a workmanlike job of it, for though the villainy and romance are subsidiary interests they are of a piece with a struggle between the man and the horse and the final mutual love of those two.

"'King of Wild Horses' cannot be classed as an 'animal picture,' nor yet as a 'western.' It is both of these things, and superior to each, too. In fact, it is an unusual and beautiful production, never without sustained interest, and at times with real and logical thrills."

Fred Jackman, A. S. C., has rapidly come to the fore as one of the ablest directors in motion pictures. For many years he was supervising cinematographer for Mack Sennett comedies, in the direction of several of which he gained his first directorial experience. He subsequently turned to serial directing, having guided the production of some of Hal Roach's most successful serials featuring Ruth Roland.

Then came his direction of Jack London's "The Call of the Wild" which is considered as one of the outstanding features of recent years. In the London vehicle, as in his latest production, Jackman not only directed but made the adaptation of the production.

The elder brother's honors have in a large measure been shared by Floyd Jackman, A. S. C., who has been cinematographer on the notable productions directed by Fred Jackman.

*Hollywood**4404*

The American Society of Cinematographers' telephone has been transferred and the old number—Hollywood 4404—has been retained. Those who tried to phone the A. S. C. while the phone was out during the period preceding the transfer are urged to remember the number—Hollywood 4404.

A. S. C. and the American Cinematographer headquarters are at 1103 N. El Centro, Hollywood, until the completion of the new A. S. C. offices in the new Guaranty Building.

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OWNERSHIP MANAGEMENT OF WILLOUGHBYS

(Continued from Page 9)

let of stills—that of newspaper reproduction. When Mrs. Lawrence says: "Photograph returned by engraving room. Art department working overtime on theatrical layouts." Familiar legends around a newspaper office. Too familiar," she speaks authentically.

What kind of stills are really needed for newspaper reproduction?

Condensation Vital

First and foremost, good photographic quality being granted, condensation should be the keynote of the still for the newspaper. An eight by ten that attempts to crowd the entire set into one negative is usually worthless for newspaper reproduction if for no other reason that no less than that a five-column cut would be required to bring it out at all distinctly—and a five-column cut would mean a one-half reduction.

The still that can be reproduced legibly in a two-column and, at a maximum, a three-column cut, is the still that will bring in the most results for the time required to make it. Another secret which he who is in charge of the making of stills should know is this—get your best box-office characters as close to each other as possible in the shooting of a still. If the newspaper editor must instruct his engraver to cut out certain parts of the picture in order to have it reproduced in a required width, make it impossible for him to eliminate the players who mean

money to the box-office, but at the same time make the picture compact enough for his use. And this may be done, it may be repeated, by having the characters as close together as possible.

Wide Use for Compact Pictures

In fact, if it would be possible ordinarily to so place the characters so that the still could be reproduced in a single column cut—approximately two inches to the column in a newspaper—such a still might even be encouraged. It is erroneous to believe that by strewing the characters all over the picture, the editor will be obliged to use the entire picture and hence give a couple extra columns of space. Rather than sprawl the still over his entire page, he usually throws it into the waste basket.

Theatre Publicist Knows

The theatre publicity man can bear direct testimony to the insufficiency of the sets of stills with which he is expected to publicize a picture. He is fortunate if he finds 50 per cent of the set suitable for newspaper use—including those which some companies mark "for newspaper reproduction only," and which could be properly reproduced in no less than a twenty-four sheet.

Long-Runs Demand Numerous Stills

And what a dilemma the theatre publicity man finds himself in if he is handling a long run picture. Say that he finds 15 good newspaper stills in the set

for the production in question. Say that he is assured of art twice a week in five newspapers—that is ten stills right there for the first week. What happens the second week? He has five stills where he ought to have ten. What happens the third week of the run? He has no stills left at all for the newspapers. He must either do the unethical thing of trying to slip over on one newspaper stills that have already been used in others, or else he must resort to disseminating “star-heads” (portraits) of the players in the cast—which latter course does not do the picture in question direct good, inasmuch as the average star-head is used time and again for many pictures, and of course gives no insight into the nature of the picture that is being exhibited.

Long Shots Lose Out

In addition to being photographed as closely together as possible in stills the characters should, for ordinary purposes in papers, be brought as near to the camera as practical. Long shots seldom “get over” for the reason that the objects which they present become so small in reproduction that little or no detail remains.

Loss in Reproduction

Newspaper reproductions can be no better than engraving processes will allow, and all such processes are subject to mechanical limitations. Every photograph loses a certain amount of the original in reproduction. A magnifying glass will reveal that the reproduced picture is, as it were, a series of small dots, some darker than others, with empty space in between, but viewed all together give what is taken as a faithful likeness of the picture reproduced. But, in reality, all of the photograph is never seen in the reproduction. The reproduction process, to use a practical example, is much similar in certain respects to looking at an object through a screen window. We see enough of the object to know what the object is at which we are looking but in truth we don't see the parts of the object obscured by the screen strands at all.

Many Dots Make Picture

So it is with the reproduced photograph. It is filmed through a screen. The parts of the picture which will really become visible when reproduced will be represented by the tiny metal dots, the imprints of which the magnifying glass will reveal in the picture in the paper.

Limitations Kill Soft-Focus

What then, happens to the “soft-focus” still in the average newspaper engraving room? It enters the engraving world already minus a definiteness of detail so necessary to successful reproduction. The best reproducing picture is the picture which is sharp in contrasts, as Mrs. Lawrence suggests—a picture that can successfully stand up under the loss of a certain part of its original that the engraving process necessitates. The soft-focus picture, while a thing of beauty in itself, becomes even more vague when it loses a certain part of itself in reproduction. Then add to this loss the hurried press-work, which the speed of newspaper printing carries

Continued on Page 18

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Bell & Howell Cameras—FOR RENT—Still Cameras

Reggie Lyons, A. S. C., Re-joins J. Stuart Blackton

Resuming an association that had its inception when motion pictures were really in their "infancy," Reginald Lyons, A. S. C., is once again chief cinematographer for J. Stuart Blackton who has returned to Hollywood after several years in England to direct a Vitagraph production of "Between Friends," a Robert W. Chambers story, with a cast of notables headed by Anna Q. Nilsson.

Lyons filmed scores of Vitagraph productions in the early days of the industry in New York, innumerable notables having appeared before his camera, including Robert Edeson, James Morrison, Dot Kelly, Charles Richmond, Lillian Walker, Clara Kimball Young, Maurice Costello, Julia Swayne Gordon, Bill Duncan, Edith Storey, Syd Chaplin, Mary Anderson, Betty Compson, Antonio Moreno, Alice Lake, Nell Shipman, Earle Williams, Neal Hart and Arline Pretty.

Lyons' last vehicle for Vitagraph was "Black Beauty," which commanded wide attention several seasons ago. When Uncle Sam entered the world war, Reggie decided to leave the peace of the studio behind and soon was in France on the firing line, where he arose to the commission of lieutenant and was official photographer with the 79th Division, A. E. F. Besides being an ace photographer with the A. E. F., Lyons is reckoned as an ace with the motion picture camera, his long list of productions having always stood out as distinct cinematographic achievements.

(Continued from Page 17)

with it, and the reproduction of the soft-focus picture is a sorrowful affair indeed.

Small Papers Handicapped

There are very few newspapers which can reproduce a soft-focus still effectively, even in the largest cities. What happens when the small-town papers, most of which do not even own their engraving plants, endeavor to reproduce the soft-focus picture may be realized by inspecting such a reproduction in the usual publication of that sort.

Whenever stills for newspaper reproduction are made as they should be, then an important phase of efficient publicity will be solved. The only way in which the situation of which Mrs. Lawrence complains is going to be remedied is by having someone directly responsible for the making of stills in every picture. And that person should know just which stills will be filmed for newspaper reproduction, which for bill posters, which for lobby displays or for other purposes. Unsuccessful is the practice of shooting merely an aggregate number of stills which are used indiscriminately for all purposes. Every channel of still outlet should be given the particular attention it deserves and the pictures made accordingly.

The person who is placed in charge of still making should possess something besides photographic knowledge. He should have a working knowledge

A lengthy series of vivid and striking educational

Department of Interior Films to Fight Disaster

motion picture films, depicting the mining, preparation and utilization of the various mineral materials, is made more readily available to the public through a new system of distribution, arranged by the Department of the Interior, by which the many industrial films made by the Bureau of Mines may be obtained through state or sectional centers of distribution.

Nearly a hundred educational films have been prepared in the past few years by the Bureau of Mines in cooperation with industrial concerns. The demand for these films for showing by educational institutions and civic bodies has become so great that the original plan of centralized distribution from the Pittsburgh Experiment Station of the Bureau of Mines has become inadequate. A selected list of the best of these films is now made available at twenty-seven cooperating agencies located in the different states.

The films relate to coal, petroleum, sulphur, iron, asbestos, zinc, marble, copper, natural gas and other minerals. A series of films depicts most vividly such industrial processes as the manufacture of oxygen, the making of fire-clay refractories, the manufacture of automobiles, the methods of compressing air, the quarrying of limestone, etc. Other films illustrate dangerous and safe practices in mining, efficiency in the combustion of coal, the utilization of water power, and the operation of a gasoline motor.

The following is a list of state distribution centers, to which interested persons should apply for information:

University of Arkansas, Fayetteville, Ark.;
University of California, Berkeley, Calif.;
Department of Visual Education, Los Angeles County Public Schools, Los Angeles, Calif.;
University of Colorado, Boulder, Colo.;
University of Florida, Gainesville, Fla.;
Bureau of Visual Instruction, Chicago Board of Education, Chicago, Ill.;
State University of Iowa, Iowa City, Ia.;
Iowa State College, Ames, Ia.;
Indiana University, Bloomington, Ind.;
University of Kansas, Lawrence, Kan.;
State Normal College, Natchitoches, La.;
University of Michigan, Ann Arbor, Mich.;
State Department of Public Instruction, Lansing, Mich.;
University of Minnesota, Minneapolis, Minn.;
University of Missouri, Columbia, Mo.;
Agricultural and Mechanical College of Mississippi, A. and M. College, Miss.;
University of Nebraska, Lincoln, Nebr.;
New Jersey State Museum, Trenton, N. J.;
State Department of Education, Raleigh, N. C.;
Educational Museum, Cleveland, O.;
University of Oklahoma, Norman, Okla.;
University of Oregon, Eugene, Ore.;
Cooperative Extension Work in Agriculture and Home Economics, Brookings, S. Dak.;
University of Texas, Austin, Tex.;
University of Utah, Salt Lake City, Utah.;
State College of Washington, Pullman, Wash. and
University of Wisconsin, Madison, Wis.

(Continued on Page 19)

of the engraving processes to which the still will be subjected. He should look at his subject from a newspaper editor's point of view as well as from his own pictorial perspective. He should know what kind of stills make good bill posters and what kind make good lobby displays. In short, a trip through a modern engraving plant and a newspaper office would do him no harm.

Mr. Joseph Aller,
Rothacker-Aller Laboratory, Inc.,
5515 Melrose Ave.,
Hollywood, Calif.
Dear Mr. Aller:

New York, N. Y., January 22, 1924.

*Photographed by
Robert Kurrle A.S.C. and
H. Lyman Broening A.S.C.*

*Directed by
Philip E. Rosen
M.P.D.A.*

"ABRAHAM LINCOLN" opened at the Gaiety Theatre last night and is hailed by the press as marking an epoch in the motion picture industry. No picture in recent years, we believe we are safe in saying, has received such unqualified and enthusiastic praise from critics and the public at large, as has been accorded this production.

No small measure of this success is due to your organization and we take this occasion to extend an unsolicited word of gratitude and appreciation.

In the years we spent in planning and producing "ABRAHAM LINCOLN", we carefully and painstakingly considered every detail, agreeing that one of our most important factors was the selection of a laboratory. In other words, we wanted the best service and the highest quality of workmanship that it was possible to obtain.

That our judgment in this regard was correct is attested by the fact that it could not have been humanly possible to make a more beautiful and artistic print of "ABRAHAM LINCOLN", than that which we received from your laboratory and which was shown at the Gaiety last night.

Again assuring you of our deepest appreciation for your co-operation, we are,

Very truly yours,

ROCKETT-LINCOLN FILM COMPANY,

By A. L. ROCKETT

RR-X.

A. L. Rockett

(Continued from preceding page)

Another Department of Interior plan of practical educational value is one which by its vivid portrayal of the modern mine-rescue and first-aid methods advocated by the Department of Interior will help to conserve the lives of the thousands of coal miners to whom it will be shown. It is to be in the form of a memorial to the late Francis S. Peabody of Chicago, prominent coal operator and assistant director of the Bureau of Mines during the war-time period. The offer of the film was made to the Bureau of Mines by Mr. Peabody's son, Captain Stuyvesant Peabody, who was connected with the chemical warfare work of the Bureau of Mines during the war. The entire expense of the film will be borne by Mr. Peabody.

The need for a motion-picture film which would depict accurately and vividly approved methods for the conduct of rescue operations following mine fires and disasters and methods of demonstrating first-aid to injured miners has long been felt, according to officials of the Bureau of Mines. Work on the production of the film will begin within a few weeks, and it is hoped to have the film ready for general distribution by the Bureau within the next few months. Most of the scenes will probably be staged in the vicinity of Pittsburgh, where the bureau maintains an experimental coal mine and an experimental

station for the study of the causes and prevention of mine accidents. A feature of the film will be the depicting of methods of first-aid treatment by slow-motion pictures which will admit of a closer study of such methods than has heretofore been possible in motion pictures.

A United States patent was granted to David Wark Griffith, on December 11, 1923, for a method and means for taking motion pictures. The method and means consist of arranging a camera before a suitable stage, of dividing the stage by a partition transversely of the camera into a foreground and a background. A window is placed between the camera and background and a removable cover is provided over the window against which the foreground is photographed. Life size actors and objects are arranged in the foreground while small models and dummies are arranged in the background to harmonize with the scene. These models and dummies are photographed through the window when the cover is removed, the foreground and background being photographed at different times to produce a composite negative in the camera. The application which matured into this patent was filed in the Patent Office during November 1921, according to F. G. Bradbury, Los Angeles attorney.

To Experiment With Color

On 1924 Mt. Everest Climb

What Colors Are at the Top of the World?

This very interesting question, it is hoped, will be answered by the cinematographic record of the Mount Everest expedition of 1924, according to an announcement from Spectrum Films, Ltd., London. One of the most impressive results of the film of this hazardous climb up the world's highest mountain is expected to be the revelation of the colors seen at the top of the world, as Mount Everest is called in the East.

An arrangement has just been made by Explorer's Films, Ltd., with Spectrum Films, Ltd., whereby the color film process invented by Mr. Claude Friese-Greene will be used in photographing many of the beauty spots high above the habitations of man.

Aside from the beauties of strange and mysterious regions towering above the rest of the world, thus to be shown, the color film record of this great journey will have important scientific and educational values.

Few films shown have attracted more intelligent interest than the cinematograph record of the Mount Everest climb of 1922, when the courageous scientists and cameramen almost reached the summit of the mountain.

The film of this year's climb will be much beautified by the addition of color, it is hoped. In 1922, the Everest party saw wonders of nature at great heights. At an elevation of nearly 27,000 feet, banks or rhododendrons and other flowers of exquisite coloring were seen; and at different points on the climb beautiful flowers and foliage, differing in every respect from the growth on the ordinary levels of the earth, were discovered.

The glaciers and other splendors of the mountain will offer extraordinary opportunities for color photography. Also, the rarified air produces wonderful color effects in sky and scenic vistas at every turn, it is said.

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American Society of Cinematographers

Camera Has Art All of Its Own, Satirist Acknowledges

Don Ryan, skeptic whose satirical department in the "Los Angeles Record" aims to throw the mirror up to life, is admittedly hard to please in things relating to the cinema as well as in other matters, but he unhesitatingly declares the achievement of the moving picture camera—which means the achievement of the cinematographer. After remarking on the field opened by Louis Tolhurst's contributions, Ryan wrote recently, in part:

"The range of the camera, thanks to the immense technical development in motion pictures, is illimitable. No boundaries hedge that vast, fair empire of the imagination where lies the true metier of cinematic expression.

"The camera can show as realities the imaginings of Edgar Allan Poe. The camera can show thoughts emerging from the brain and taking shape in actions. The camera can show the hinterland of dreams, where shapes of monstrous ugliness and incomparable beauty are born, live, fight, love and die.

"The camera is not limited by life on this plant, by brick and steel, by flesh and blood. The camera has wings. It can soar beyond the skies.

"If somebody will only cut it loose—cut it loose from the stakes of convention to which it is helplessly tied.

"The man who has courage and foresight to use the knife and loose the tether will probably make a great fortune. This making a great fortune will be only incidental. The liberator will have the satisfaction of being the Michael Angelo of a great new art—the true and living art of the motion picture."

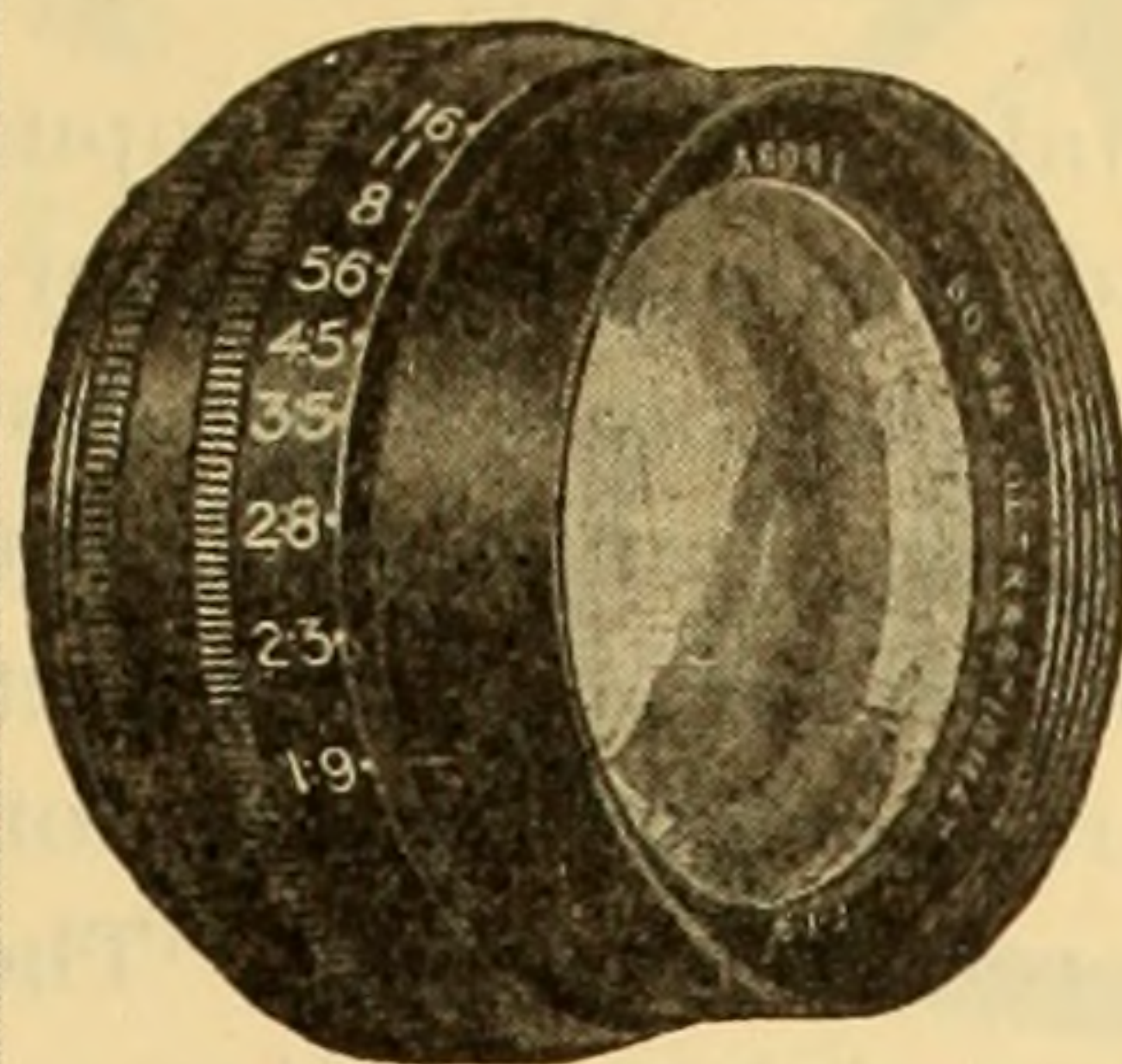
Motor-operated Camera Catches Continuous Construction Record

Albert C. Smith, cinematographer with the Southern California Edison Company at Big Creek, Calif., solved the problem of making a continuous record of a big construction job undertaken by his company by rigging up an arrangement whereby his camera was motor-operated continuously except when the electric current was shut off at the end of the day's work.

A pair of small motors were brought into use. One was put to the task of operating a "contactor" or time device while the other motor, which operated the camera, was started and stopped by the first. The contactor was fitted up to allow different speeds. When its mechanism closed the contact, the cranking motor propelled the camera crank 90 degrees which caused the camera to make two exposures. The object of the arrangement was to make a film which, when exhibited at the normal rate, would swiftly show the sequence of operations throughout the entire construction job.



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Director Of English Pictures On English Production Possibilities

Talk of British producers taking steps to popularize their pictures in England in the face of American competition must be backed by more than discussion, according to Harold Shaw, Yankee director who again is making pictures in this country after ten years spent as leading director for the London Film Company. Mr. Shaw recently filmed "The Living Past," a Metro all-star special production.

Mr. Shaw commented on a dispatch from London which states that the British film makers are begging their public as a matter of patriotism to patronize home pictures.

Good Pictures Necessary

"The only way for British producers to make successful pictures, the kind that the British public will go to see, is to make good pictures," said Mr. Shaw. "The first thing they must do is to forget American competition and devote themselves to their own work. Good pictures have been made there.

Yankee Lighting Superior

"I made several dozen pictures in London. Some of them probably were not unusually good but some were every bit as successful as any of foreign make shown in that country. England has capable writers and actors. American studios generally have superior equipment, particularly in the matter of lighting, but that shortcoming can be remedied.

Limited Appeal

"Production on a more elaborate scale probably would help the English product. At present they hesitate to spend more than \$20,000 on any picture while an ordinary good picture in this country is seldom produced for less than five times that amount. Another possible handicap in the foreign distribution of their pictures is the fact that many of them lack a wide appeal, most of them being of interest only in England. There is no question regarding the reception good British pictures will receive in America and other countries. German and Italian films find a market here. All that Americans demand is quality."



Laboratory Slogan Contest Winners Are Announced

Out of the hundreds of slogans submitted in Rothacker slogan contest the judges have at last picked the three winners. The judges gave an unanimous sigh of relief when the job was finished. So many good ones were submitted that the deciding was difficult.

Prizes were as follows:

First, "First Choice of the Best Producers," submitted by Neil G. Caward, Chicago film advertising man; second, "Makes Better Pictures Better," submitted by Samuel Schwartzberg of New York City; third, "Prints with Personality," submitted by William J. McGrath of the Fox Film Corporation, New York City.

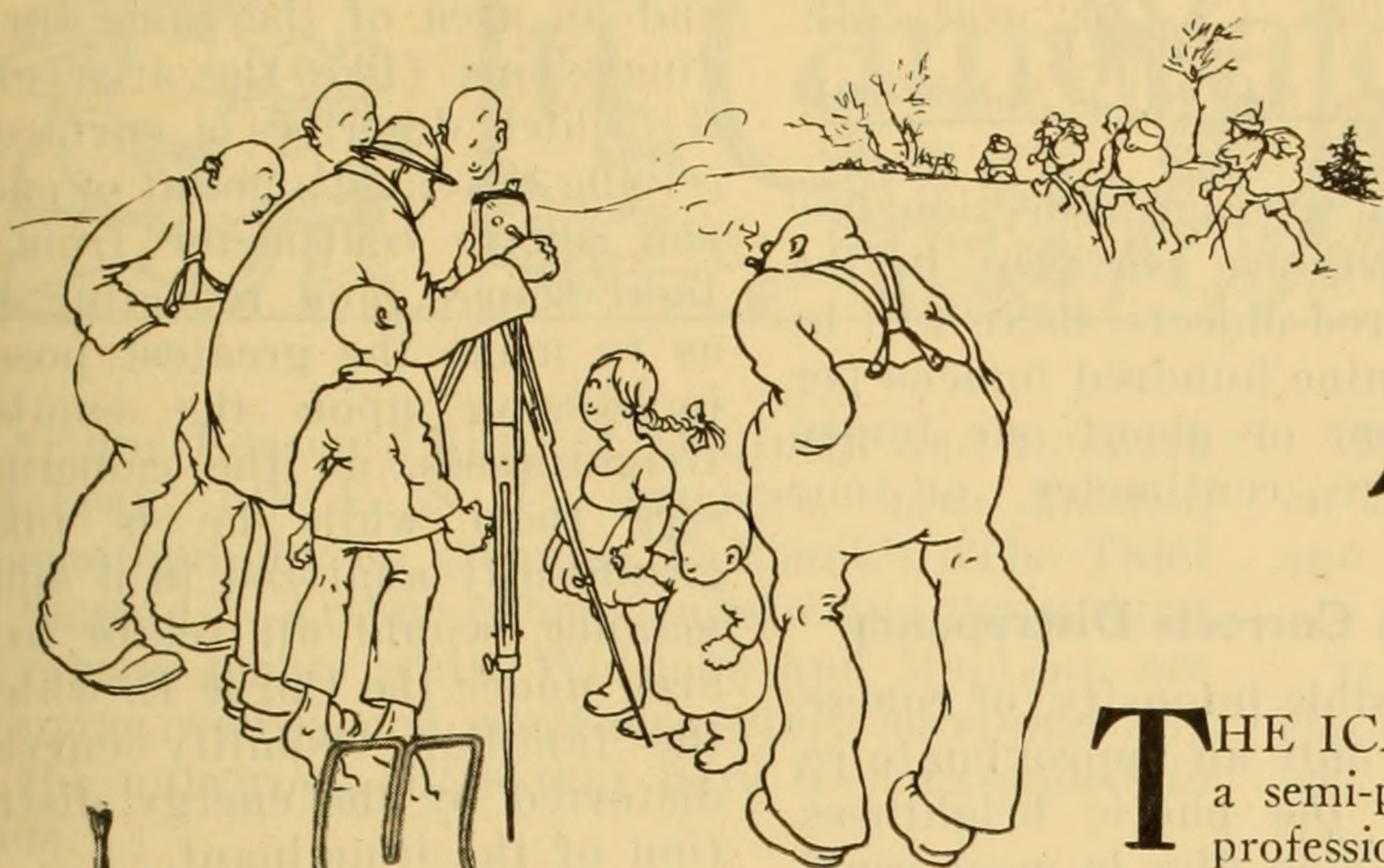
Early last November Watterson R. Rothacker offered prizes of \$100, \$50 and \$25 in gold to the three slogans best expressing Rothacker Prints and Service. The contest ran until January 1. Slogans poured in not only from all parts of this country and Canada but also from abroad.

After the close of the contest the slogans were copied without the names of the authors and submitted to the judges.

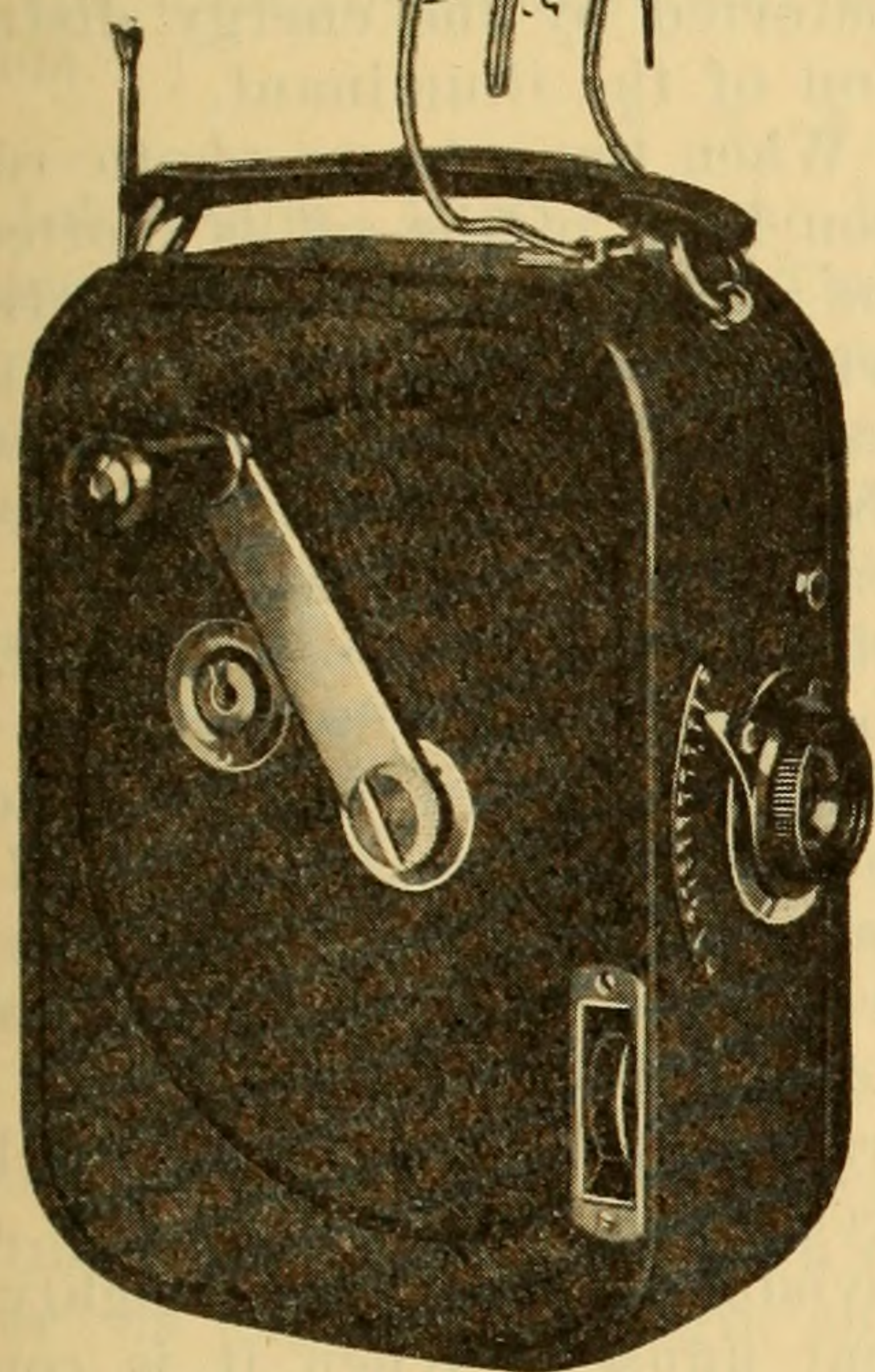
"I want to thank all my friends for their interest and effort," said Mr. Rothacker. "Only three of them won gold prizes, but hundreds submitted slogans so clever that the job of being a judge was not an enviable one. I only wish I could meet all of the contestants face to face to thank them personally."

A. S. C. Members

*Are seldom at liberty.
When they are, they may
be reached by phoning or
writing A. S. C. head-
quarters.*



Ica Kinamo



THE ICA KINAMO may be rightfully designated as a semi-professional motion picture or cine camera—professional for the reason that it uses standard size film, its capacity being eighty feet, ample for news, educational and industrial features. The used roll can be removed and a new one inserted ready for use within less than thirty seconds—a professional necessity.

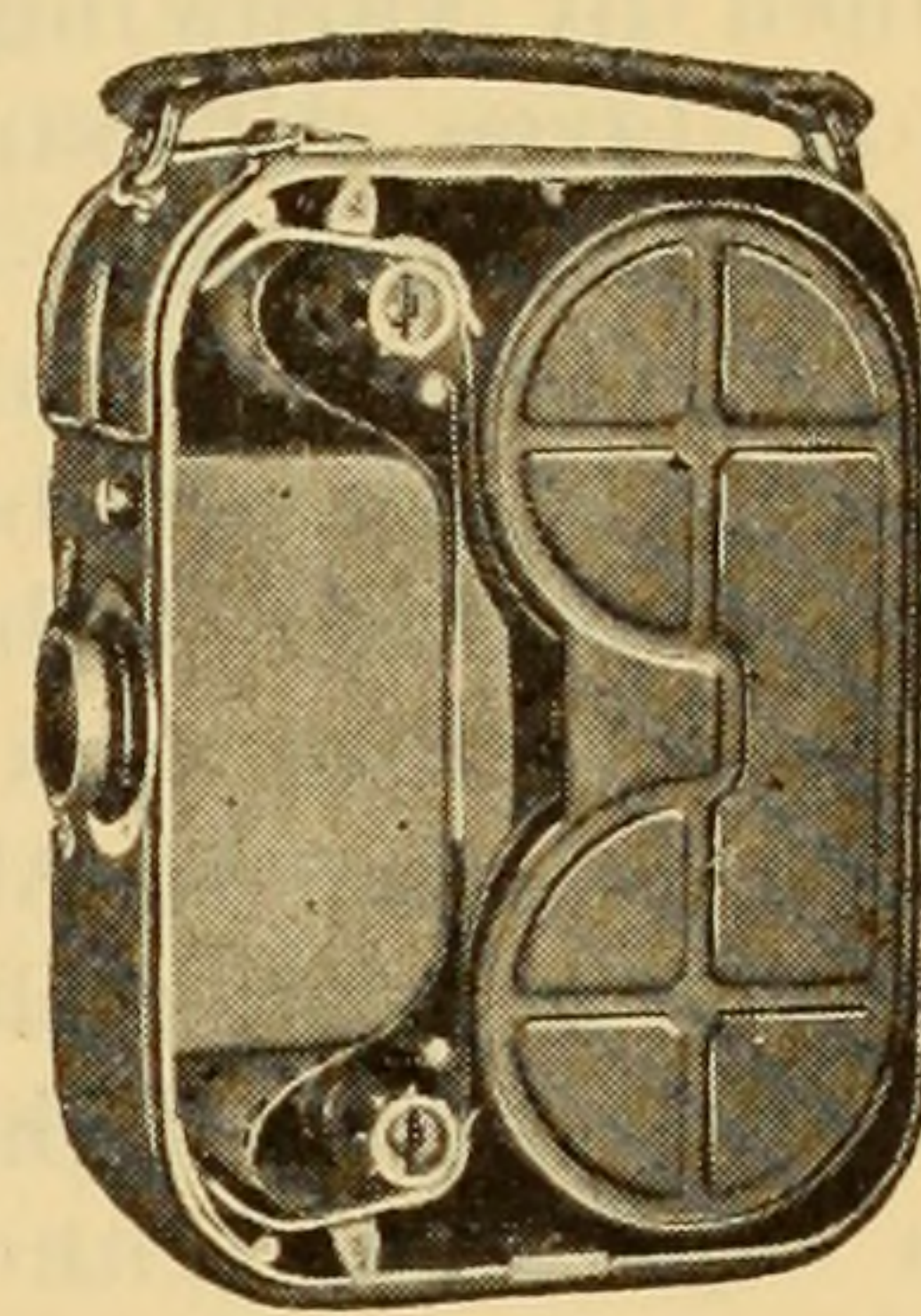
The lens is the Carl Zeiss Tessar f 3.5, the lens with which the best feature films have been made. It is fitted with the Zeiss focusing mount, with distances in feet and diaphragm markings.

Like the better professional cameras, the Kinamo is fitted with scene punch, footage indicator, removable film gate and one-stop movement.

It is professional in its construction, and the easily operated, quiet running mechanism is characteristic of the best professional cameras.

Its size over all is $2\frac{3}{4} \times 5\frac{1}{2} \times 6\frac{1}{2}$ and it weighs but $3\frac{1}{4}$ pounds.

Each Kinamo is furnished with a substantial tripod. The price of the Model "A", accommodating 50 feet of film, is \$125.00, and the "B", having capacity for 80 feet, is \$135.00.



The Kinamo is sold by leading camera dealers. Write for the Kinamo catalog and let us know your motion picture requirements.

HAROLD M. BENNETT, U. S. Agent, 153 West 23rd street, New York

Cine Light

(Continued from Page 6)

sort of setting, in natural color, which shall put him at ease.

Temperament and Light

Temperamental actors, moreover, have frequently insisted upon a serious abuse of light: that it be used to emphasize not the action, but themselves. So portions of the stage are over-lighted, and to preserve the composition, the whole stage must be brought up to an unsuitable tone. The excellence of lighting apparatus is the limiting factor in designing sets for the studio, for a set lighted in an awkward or complex manner will surely distract attention from the story. Light is cheaper than lumber. However, there can be no proper separation

made between the design of a set and the lighting of it; these things ought to be considered together. A separation, it is true, is often found to exist between the lighting of the set and the lighting of the action, and two separate lighting schemes, overlapping in certain regions, may be worked out. The faces of actors especially will require individual lighting attention. Because of this, many sets will tend to separate into two rather sharply defined regions—a fore-stage, near the camera, where most of the action will take place, and the background, each lighted differently.

Cinematic effects as uniquely characteristic of the art as the vision may be obtained with light by deliberately intensifying the

difference between these regions. Thus Dore narrows the fore-stage till there is hardly standing room for his two actors, and does not light them at all, so that they are silhouetted black against a gigantic frosty pageant of mounted warriors, in soft focus, which, brilliantly lit, moves obliquely toward and across the face of the camera. (Canto X, lines 74-76).

It appears that the fundamental studio lighting unit is a hard light of low weight per lumen, provided with separable diffusers, parabolic reflector, and a large reflecting screen. There should be a means provided for dimming it, which can be controlled from the camera. A dozen such lights, of varying sizes, should provide a sufficiently elaborate equipment

for the photography of any ordinary scene within the studio.

Individuality in Lighting

The individual artist will always develop a special technique in the use of such a machine. However, a few of the more probable combinations may be suggested. The bare light will seldom be used, because its intrinsic brilliancy would probably be great enough to produce a blinding glare, which would interfere with the free movement of the actors. A diffusing fabric of woven glass wool, placed very close to the source, will emit the hardest desirable light for most purposes. For medium hard light, of variable quality, a diffusing door, of variable clarity, could be fitted over the light box. A soft illumination of any quality might be obtained by throwing hard light upon a large diffusing reflector. The largest movable units ought not to be clumsily heavy, probably a limiting mass will be reached in the neighborhood of three hundred pounds. Within this limit, it is already possible to obtain a flux of nearly a million lumens from one unit. (About eighty thousand mean spherical candle power). This is a power of a good order of magnitude for studio work. While the brightness to which the set ought to be illuminated will always be related to the sensitivity of the emulsion, and the area of the lens aperture, it has a proper upper limit. The eye distinguishes brightness differences most delicately when it is adapted to a field brightness of about one lambert. A field brightness of ten lamberts is uncomfortable. Large bright areas, then, ought never to be as bright as ten lamberts, and for the best composition should be about one lambert bright. Between one and two thousand lumens per square foot will produce a brightness of the order of a lambert in light colored objects. Such an intensity might be obtained by a million lumen light over five hundred square feet of scene, or about the area the camera angle subtends at sixteen yards. For the incident illumination would be two thousand lumens per square foot and, as-



suming an average reflection factor of forty-five per cent in the light colored objects, there will be reflected nine hundred lumens per square foot or about one lumen per square centimeter, or one lambert.

Camera Corrects Discrepancy

This visible intensity, of course, will bear only an approximate relation to the photic brightness. Ordinary cine film is most sensitive just at the violet limit of vision, records readily far into the ultra violet, and is hardly affected by surfaces which emit green or yellow light. (Curve A.) The retina feels violet vaguely, green and yellow as bright, and extreme red vaguely. (Curve D.) This discrepancy, however, is partially corrected in the camera (Curve F) for a glass lens system is increasingly opaque to the ultra violet beyond the limit of vision, and usually transmits no energy of less wave length than three hundred thirty or forty millimicrons (Curve B). But another factor often makes for increased discrepancy. The energy distribution of the light source is never uniform over the spectrum (Curve C). If the source emits more of its energy in the frequency to which the camera is sensitive than in the region to which the eye is sensitive, invisible photic intensities are exaggerated. Under the conditions of sensitivity and energy distribution of source laid down in Diagram One, a part of the set reflecting a given amount of energy will appear brightest to the camera when the selective reflecting power is distributed along the spectrum in the manner indicated by the Curve G. Graphically expressed, photic brightness may be described as the relation between an area with the dimensions (Y) of intensity of reflection of the part of the set under



consideration and (X) the spectral distribution of this intensity, and an area of the same sort of dimensions (like the area under G) which describes a surface receiving the same amount of energy per square centimeter from the light source, and reflecting it so as to make the greatest possible impression upon the emulsion. Brightnesses, as the cameraman sees them while he is taking, graphically analyzed in a similar manner, would all relate to the area under the Curve E, which is the familiar visibility curve as distorted by the energy distribution of the illuminant.

When the extreme photic reflection limit of the set is plotted to the same scale as the extreme brightness limit (Diagram II) the degree of correspondence between photic and visible brightnesses irregularly distributed over the whole set may be estimated, by considering the relation of the area of overlap (across hatched in the diagram) to either of the primary areas (Area under G, and area under E). Under the conditions laid down in the initial diagram, the light used would have been about eighty-four per cent invisible, the light seen, eighty per cent unused. When it is considered that the cameraman composes in brightness intensities to at least as great an extent as he composes in line, the magnitude of the task that this condition imposes upon his memory and imagination may be realized. It seems especially unfortunate that accepted practice should lay great stress upon the usefulness of actinic invisible light.

Filtering Out Ultra Violet

Indeed it appears desirable that the area in which Curves E and G overlap should be increased by filtering out as much of the ultra violet as the sensitivity of the camera permits. With orthochromatic film, and a filter like the Wratten Aero No. 1, some such result as Diagrams 3 and 4 indicate is possible, at a cost of a considerably increased exposure. An adequate lighting equipment, however, should be powerful enough to force a good photic flux through a filter opaque to ultra violet energy.



Arthur Edeson, Philip H. Whitman and Kenneth MacLean, all A. S. C. members, have finished cinematography on Douglas Fairbank's "The Thief of Bagdad." Arthur is busy supervising the making of release prints while Whitman and MacLean are enjoying well-earned vacations before accepting any of the numerous offers that have been extended to them.

* * *

John Seitz, A. S. C., who is abroad filming Rex Ingram's production of "The Arab," writes that Tunis is a very interesting place with its quaint people and scenes, but while he likes it very much, there is no place like home. After completing work in Tunis, the Ingram unit will go to Paris for the interior scenes so that the entire production will be made abroad.

* * *

Floyd Jackman, A. S. C., is filming Roy Clement's production of "Somewhere in Kansas," a six-reel comedy-drama for Hal Roach.

* * *

John W. Boyle, A. S. C., writes from Rome that actual shooting on Goldwyn's production of "Ben Hur" is expected to begin shortly. Boyle is chief cinematographer on the big production.

* * *

Norbert Brodin, A. S. C., has wound up the camera work on Frank Lloyd's production of "The Sea Hawk" for First National.

* * *

Dan Clark, A. S. C., had no sooner finished the photography on "Fine and Dandy," starring Tom Mix, than he began preparations for the filming of "The Trouble Shooter," also starring Mix.

* * *

Francis Corby, A. S. C., is adding cinematographic superiority to Hamilton White comedies at the Fine Arts Studios.

* * *

Frank B. Good, A. S. C., is walking without a limp once more after having his foot speared with the toe of a tripod.

* * *

Robert Kurrle, A. S. C., evidently has passed a busy month in Northern Africa as cinematographer with the Edwin Carewe company as no word has been received from him within that time.

* * *

William Marshall, A. S. C., has finished the filming of "In Fast Company," starring Richard Talmadge for Carlos productions and directed by James Horne.

Ross Fisher, A. S. C., has completed camera work on the all-star Emory Johnson production, "Swords and Plow Shares."

* * *

H. Lyman Broening, A. S. C., is in San Mateo, Calif., where he will film the Max Graf production, "The Wise Son," directed by Phil Rosen and with Alec Francis, Eugenie Besserer, Estelle Taylor, Bryant Washburn and Ethel Wales in the cast.

* * *

George Meehan, A. S. C., is filming Jack White comedies at the Fine Arts Studios.

* * *

Victor Milner, A. S. C., has wound up the supervision of the making of the release prints for Fred Niblo's production of "Thy Name is Woman."

* * *

Robert Newhard, A. S. C., is filming the current Nell Shipman production.

* * *

Paul P. Perry, A. S. C., has finished the cinematography on Lambert Hillyer's production at the Ince Studios.

* * *

Jackson J. Rose, A. S. C., has completed camera work on his latest production at Universal City.

* * *

Charles Rosher, A. S. C., has been engrossed in the task of supervising the release prints for "Dorothy Vernon of Haddon Hall," the latest production in which he photographed Mary Pickford.

* * *

Homer Scott, A. S. C., has been spending busy days in attending to detail work incident to the buying of the new A. S. C. headquarters in the new Guaranty building in Hollywood.

* * *

Kenneth MacLean, A. S. C., is the latest A. S. C. member to join the proud father class. Little Jean MacLean came to join the MacLean family circle on February 4th. Both Jean and Mrs. MacLean are progressing wonderfully, thank you. Meanwhile, Kenneth's smile is wider than ever.

* * *

The Duhem Motion Picture Manufacturing Company in San Francisco has moved to its new location, 135 Hayes street, in that city.

* * *

L. Guy Wilky, A. S. C., is in New York photographing the latest William de Mille production.

RELEASES

January 15th, 1924 to February 17th, 1924

TITLE	PHOTOGRAPHED BY
"Love's Whirlpool"	Stephen S. Norton, member A. S. C.
"The Love Master"	Charles E. Dreyer
"Woman to Woman"	Claude McDowell
"The Humming Bird"	Harry Fishbeck
"Name the Man"	Charles Van Enger, member A. S. C.
"Through the Dark"	L. W. O'Connell and Al Siegler
"Hoodman Blind"	George Schneiderman, member A. S. C.
"Alimony"	Joseph Dubray, member A. S. C.
"Thundergate"	S. E. Landers, member A. S. C. and Robt. DeGrasse
"The Age of Desire"	Chester Lyons
"The Man from Wyoming"	Merritt Gerstad
"The Heritage of the Desert"	C. Edgar Schoenbaum
"Sporting Youth"	Clyde De Vinna
"The Extra Girl"	Homer Scott, member A. S. C.
"Abraham Lincoln"	Robert Kurrle and H. Lyman Broening, members A. S. C.
"Let Not Man Put Asunder"	Nicholas Musuraca
"Cause for Divorce"	Not Credited
"The White Panther"	Not Credited
"The Net"	Geo. Lane and Ben Miggins
"No More Women"	Not Credited
"The Average Woman"	Jack Brown and Neil Sullivan
"Pied Piper Malone"	Ernest Haller, member A. S. C.
"Painted People"	R. J. Bergquist
"The Trail of the Law"	Alfred Gondolfi
"The Breathless Moment"	Wm. Thornley
"Just Off Broadway"	G. O. Post
"Flaming Barriers"	Chas. G. Clarke
"Not a Drum Was Heard"	Joe August
"The Fool's Awakening"	Allan Siegler
"The Shadows of the East"	Jules Cronjager
"Ladies to Board"	Dan Clark, member A. S. C.
"When a Man's a Man"	Ned Van Buren, member A. S. C. and Harold Janes
"The Stranger"	Faxon Dean and L. Guy Wilky, members A. S. C.
"The Marriage Circle"	Charles Van Enger, member A. S. C.
"Jack O'Clubs"	Wm. Thornley
"The Stranger from the North"	Ned Van Buren, member A. S. C.
"Marry in Haste"	Not Credited
"Week End Husbands"	Not Credited
"Men Who Forget"	Leslie Eveleigh
"The White Sin"	Max Du Pont, member A. S. C.
"My Man"	Steve Smith, Jr. member A. S. C.
"Daddies"	John Stumar, member A. S. C.
"Painted Women"	Stephen S. Norton, member A. S. C.

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Abel, David—with Warner Brothers.
Arnold, John—with Viola Dana, Metro Studio.
Barlatier, Andre—
Barnes, George S.—with Cosmopolitan, New York.
Beckway, Wm.—with Capt. Corlett, Mexico.
Benoit, Georges—Belasco Prod., United Studios.
Broening, H. Lyman—Photographing "The Wise Son,"
Max Graf Prod., San Mateo.
Boyle, John W.—with Charles Brabin, Rome.
Brodin, Norbert F.—Frank Lloyd Prods., First National,
United Studios.
Brotherton, Joseph—with Fox.
Brown, Karl—with James Cruze, Lasky Studio.
Cann, Bert—Europe.
Clark, Dan—with Tom Mix, Fox.
Corby, Francis—with Hamilton-White, Fine Arts Studios.
Cowling, Herford T.—Travel Pictures, Asia.
Cronjager, Henry—with Lasky Studio, New York.
Dean, Faxon M.—with Joe Henabery, Lasky Studio.
Doran, Robert S.—with Roach Studio.
Dored, John—Scenic, Russia, Pathe.
Dubray, Joseph A.—with R-C Studio.
DuPar, E. B.—with Warner Brothers.
Du Pont, Max B.—Tahiti.
Edeson, Arthur—with Douglas Fairbanks, Fairbanks-
Pickford Studio.
Evans, Perry—
Fildew, William—with Irving Cummings, Universal.
Fisher, Ross G.—with A. J. Brown Prods., Russell Studio.
Gaudio, Tony G.—with Norma Talmadge, Joseph Schenck
Productions, United Studio.
Gilks, Alfred—with Sam Wood, Lasky Studio.
Glennon, Bert—with Cecil B DeMille.
Good, Frank B.—with Jackie Coogan, Metro Studio.
Granville, Fred L.—directing, British International Corp.,
London.
Gray, King—Wilnat Studios.
Griffin, Walter L.—
Guissart, Rene—
Haller, Ernest—with Famous Players-Lasky.
Heimerl, Alois G.—with Jim Campbell.
Jackman, Floyd—with Fred Jackman, Roach Studio.
Jackman, Fred W.—directing, Roach Studio.
Koenekamp, Hans F.—with Larry Semon.
Kull, Edward—with Universal.
Kurrle, Robert—Edwin Carewe, Africa.
Landers, Sam—with First National, United Studio.
Lockwood, J. R.—

Lundin, Walter—with Harold Lloyd Prods., Hollywood
Studios.
Lyons, Reginald E.—with J. Stuart Blackton, Vitagraph.
MacLean, Kenneth G.—
Marshall, William—with Carlos Productions.
Meehan, George—with Jack White Corp., Fine Arts
Studio.
Milner, Victor—with Fred Niblo, Clune's Studio.
Morgan, Ira H.—Marion Davies, Cosmopolitan, New York.
Newhard, Robert S.—Nell Shipman Prods., Coolin, Idaho.
Norton, Stephen S.—with Ince Studio.
Overbaugh, Roy F.—New York City.
Palmer, Ernest S.—
LePicard, Marcel—New York.
Perry, Harry—with Preferred Prods., Mayer Studio.
Perry, Paul P.—with Lambert Hillyer, Ince Studio.
Polito, Sol—
Ries, Park, J.—
Rizard, Georges—
Rose, Jackson—With King Baggott, Universal Studio.
Roshier, Charles—With Mary Pickford, Pickford-Fair-
banks Studio.
Schneiderman, George—Fox Studio.
Scott, Homer—
Seitz, John F.—With Rex Ingram, Europe.
Sharp, Henry—With Ince Studio.
Short, Don—With Fox Studio.
Smith, Steve, Jr.—With Vitagraph Studio.
Steene, E. Burton—New York.
Stumar, John—With Wm. Seiter, Warner Bros.
Stumar, Charles—with Hobart Henley, Universal.
Thorpe, Harry—
Tolhurst, Louis H.—"Secrets of Life," Microscopic Pic-
tures, Principal Pictures Corporation.
Totheroh, Rollie H.—With Charlie Chaplin, Chaplin
Studio.
Van Buren, Ned—In New York.
Van Enger, Charles—with Ernst Lubitsch, Warner Bros.
Van Trees, James—with John Francis Dillion, United
Studios.
Walter, R. W.—With Mack Sennet Productions, Sennett
Studio.
Warrenton, Gilbert—With First National, United Studios.
Whitman, Philip H.—
Wilky, L. Guy—With William De Mille, Lasky Studio.

Edison, Thomas A.—Honorary Member.
Paley, William "Daddy"—Honorary Member.
Webb, Arthur C.—Attorney.

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held; and on the second and the fourth, the meeting of the Board of Governors.

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